4 Non Blondes
Guitar Tab Edition
Bigger, Better, Faster, More!
AUTHENTIC TRANSCRIPTIONS

1495

EDITOR
Jeannette DeLisa

GUITAR EDITOR
Aaron Stang

BOOK DESIGN
Richard Chimelis

TRANSCRIPTIONS
Kenn Chipkin, Alex Houton,
Dan Seiden and Andy Aledort

PHOTOGRAPHY
Andrew MacNaughtan
Ross Pelton

COVER ILLUSTRATION
Mark Ryden

ALBUM COVER DESIGN
Eric Altenburger

WHAT'S UP

Words and Music by
LINDA PERRY

D Dsus2 E5 A Asus2

hope for a des - tin - a - tion. I

A Asus2 Bm Bm(11)E5

real-ized quick - ly, as I know I should, that this world was made up of this broth-er - hood of man,

substitute w/Fill 1 *(Gtr. 2, Verse 2)*

D Dsus2 E5 A Asus2

for what-ev - er that means. And so I

Chorus:
w/Rhy. Fig. 1 (Gtr. 1, 2 times)
A
Asus2
Bm
Bm(11) E5
hey,
hey.
I said hey,
D
Dsus2
E5
A
Asus2
a-what's go-ing on.
And I say
A
Asus2
Bm
Bm(11) E5
hey,
hey.
I said hey,
D
Dsus2
E5
A
Asus2
a-what's go-ing on?

w/Rhy. Fig. 1 (Gtr. 1) & Riff A (Gtr. 2) both 2 times
A
Asus2 Bm
Bm(11) E5 D
Dsus2 E5
Ooo, ooo, ooo, ooo.
A
Asus2 A
Asus2 Bm
Bm(11) E5
Ooo, ooo, ooo,
D
Dsus2 E5 A
D.S. 𝄋 al Coda
Asus2
ooo.
2. And I try
Coda
* Chorus:
w/Rhy. Fig. 1 (Gtr. 1)
A
Asus2
Bm
Bm(11)E5
hey, hey. I said hey,
Wake in the morn-ing and I step out - side, take a deep breath and I get real high, and I
Gtr. 2
*Bkgrd. vocals on 3rd & 4th times only.
D
Dsus2 E5
1.2.3.
A
Asus2
4.
A
Asus2
a-what's go-ing on? And I say,
scream, "What's go-ing on?"

Verse 2:
And I try, oh my God, do I try.
I try all the time in this institution.
And I pray, oh my God, do I pray.
I pray every single day for a revolution.
(To Chorus:)

CALLING ALL THE PEOPLE

Words and Music by
LINDA PERRY, SHAUNNA HALL, CHRISTA HILLHOUSE,
WANDA DAY and DAWN RICHARDSON

D 5fr. 1333 | C 3fr. 1333 | F 8fr. 1333 | D(type 2) 5fr. 1333 | A5 11 | C5 3fr. 133 | D5 5fr. 133 | G5 3fr. 134

Tune down:
⑥ = D

Moderate rock ♩ = 104
Intro:

hi-hat
Gtr. I
N.C.
Dm7
f

Gtr. II

D

G/B

simile

(end Rhy. Fig. 1)

Verses 1 & 2:
w/Rhy. Fig. 1 *(2 times)*

w/Rhy. Fig. 1A
Dm7
Please do ex - cuse my itch - y at - ti - tude, I'm feel - in' right -
D
G/B
eous, ya know.
Pre-Chorus:
Gtr. II
D
C
F
Why,
why are we al - ways ask - ing
Gtr. I
P.M.
P.M.
why?
To lame - ly try to just - i -
D(type 2)
fy,
for what it is the lack of drive.

D5
*A/D
C/D
G/D
Gtr. I
(w/warble effect
(w/echo repeats)
*Bass plays D pedal.
Gtr. II
Chorus:
D
G5
C5
Call - ing all the peo - ple, have you noth - in' brew - in'?
Rhy. Fig. 2
Gtr. I
(end Rhy. Fig. 2)
Rhy. Fig. 2A
Gtr. II
(end Rhy. Fig. 2A)
w/Rhy. Fig. 2 & 2A (both 2 times)
D
G5
C5
Time to flap your big fat mouth let's rap how we be do - in'.

A5
C5
A5
C5
1/2
trem. bar
1/2
A5
C5
Gtrs. II & III
A5
D5
C5
open
1/2
trem. bar
1½
2½
A5
D5
C5
A5
D5
C5
open
1/2

A5
5fr.
D
Breakdown: (Gtrs. out)
D
Call - ing all the peo - ple.
Have you noth - in' brew - in'?
Time to flap your big fat mouth. Let's
rap how we be do - in!
Say might what you say.
That's
D5
D(type 2)
Gtr. I
P.M.
real - ly all it takes to break through.
Gtrs. II & III
Well,
G5
C
D(type 2)
Chorus:
w/Rhy. Figs. 2 & 2A
D
let's say it a - gain!
Call - ing all the peo - ple.

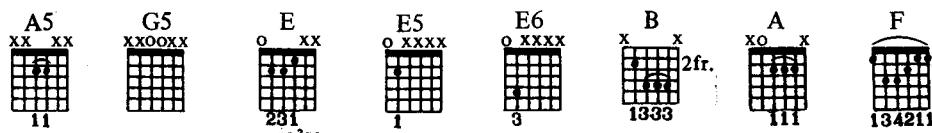
G5 C5 Free time D Dm7

Gtr. I

(w/chorus effect)

Gtr. II

(w/chorus-type effect)

Verse 2:
Where is it at
When your moral is a hat full of money, yeah, hey?
Can you explain the messy kitchen sink
It's so confusing, ya know.
(to Pre-Chorus:)

PLEASANTLY BLUE

Words and Music by
LINDA PERRY

E
B
'Cause I fig - ure some - thing ba - by, that's why
A
(end Rhy. Fig. 1)
E5
Rhy. Fig. 2
A5 G5 E5
(end Rhy. Fig. 2)
A5 G5
I call you pleas - ant - ly blue.
(end Rhy. Fig. 1A)
Rhy. Fig. 2A
(end Rhy. Fig. 2A)
P.M.
Verse 2:
w/Rhy. Fig. 2 (Gtr. I) & 2A (Gtr. II) (both 3½ times)
E5
A5 G5 E5
Hush, hush, you walk on by.
You don't say a word.
Talk to me ba - by, talk to me ba - by, What have - n't I heard?

E
A
Gtr. I
Gtr. III
Gtr. II
1/4
hold bend
B
hold

A E

Verse 3:

w/Rhy. Fig. 2A (Gtr. II, 3½ times)

E5 A5 G6 E5 A5 G5

Gtr. I tacet

Oh no,__ there you go,__ what's wrong with you?__

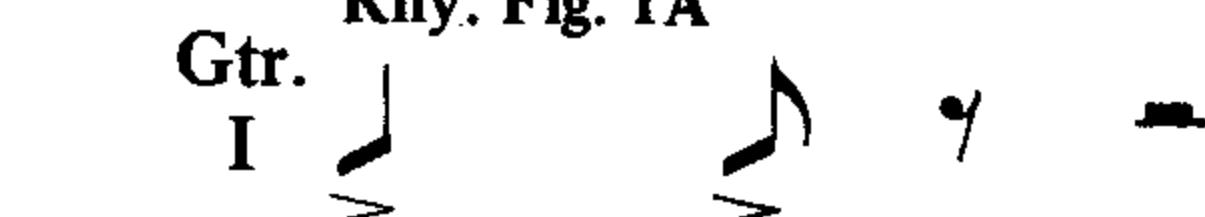
Gtr. III

B
'Cause I fig - ure some - thing ba - by, that's why
A
E
I call you pleas - ant - ly blue.
T
A
B

B
'Cause I figure something baby, that's why
A
I call you pleasantly blue.

B
A
E
Freely
F7 E7
T
A
B

SUPERFLY

Words and Music by
LINDA PERRY and KATRINA SIRDOFSKY

Verses 1 & 2:
w/Rhy. Fig. 1A (4 times)
A
D(9)
1. Here I am I'm wait - in' on a chance to
2. See additional lyrics.
Gtr. II
(wah & echo off)
make it right. Um, hmm.
(wah & echo on)
1/2
Ev - 'ry word you say makes my heart go bang bang, 'cause it
sounds so nice. Yeah, hey. Well,

Pre-chorus:
w/Rhy. Fig. 1A (4 times) on D.S., substitute Rhy. Fill 1 for Gtr. II
A
D(9)
I've been a - lone and you've been a fool. Oh,
rake
ba - by, don't you know that's the gold - en rule. Well,
I've been a - lone and you've been a fool. Oh,
(steady gliss)
Rhy. Fill 1

Chorus:

C N.C. A5

Let me take you a - way___ on the wings_ of my

Rhy. Fig. 2
Gtr. I

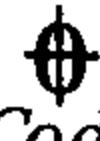
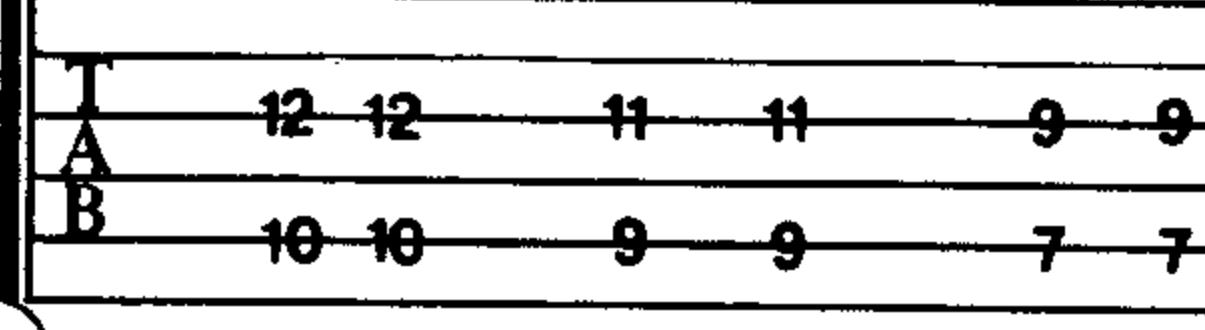
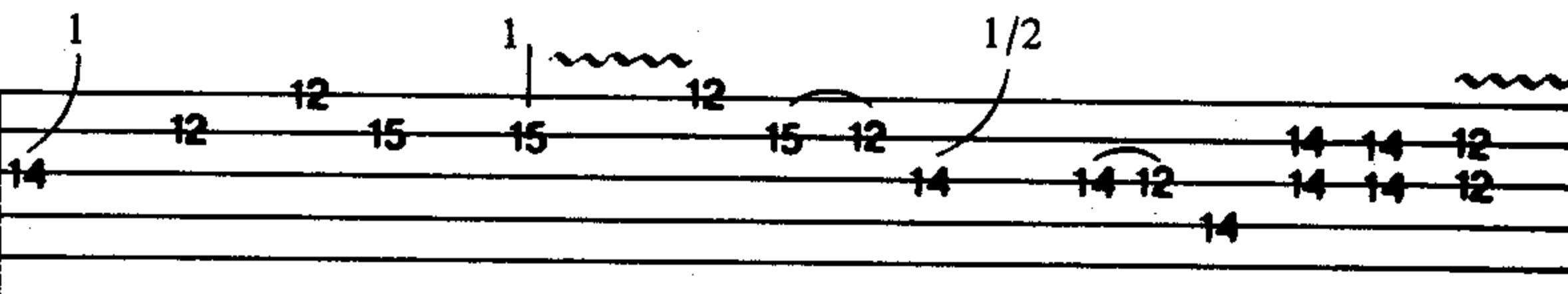
Rhy. Fig. 2A
Gtr. II

1/2

Em(9)
E7(♯9)
Em
Em9
E7(♯9)
sup - er - fly.
P.M.
1/2
C
D
E5
A5
May - be we'll cel - e - brate
all the room in the
1/4

Em
Em(9)
1.
E7(#9)
sky.
Heav - en knows that we'll go
Harm.
(8va)
(end Rhy. Fig. 2)
P.M.
1/4
(end Rhy. Fig. 2A)
A
D(9)
Gtr. I
boom boom boom.
Gtr. II
(w/wah & echo)

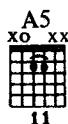
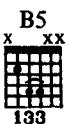
2.
Guitar Solo:
Gtr. I
A
C
G
5fr.
Heav - en knows_ that we'll go boom boom boom.
Gtr. I
P.M.
Gtr. II
f
hold bend
1/2
1
Gtr. II
D(9)
A
G
5fr.
P.M.
hold bend
1/2
1
D(9)
A
1/2

D(9)
④5fr. ⑤7fr.
G E
A
rake
1/2
Interlude:
(Gtrs. out)
Verse 3:
(Gtrs. out)
*N.C.(A)
(D(9))
Here I am, I'm wait - in' on a chance to
*Chords implied by bass figure.
(A)
make it right. Um, hmm.
Do I turn you on, (or) may-be do I turn you off? Could you
just de - cide? Yeah, hey. Well,
D.S. al Coda

Chorus:
w/Rhy. Figs. 2 & 2A
Coda
D(9)
C
N.C.
A5
like it.
Let me take you a - way

Em(9)
E7(♯9)
on the wings of my
sup - er - fly.
Yeah!
Gtr. III

Em
Em(9)
E7(♯9)
C
D
E5
A5
May - be we'll cel - e - brate

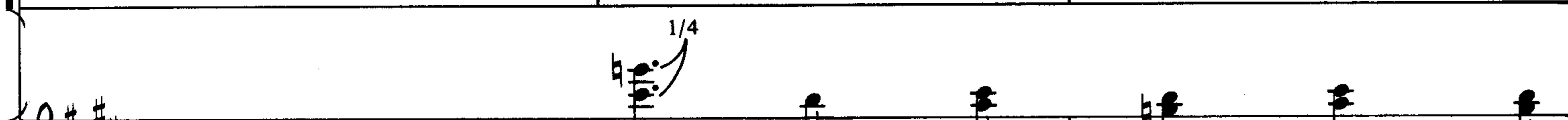
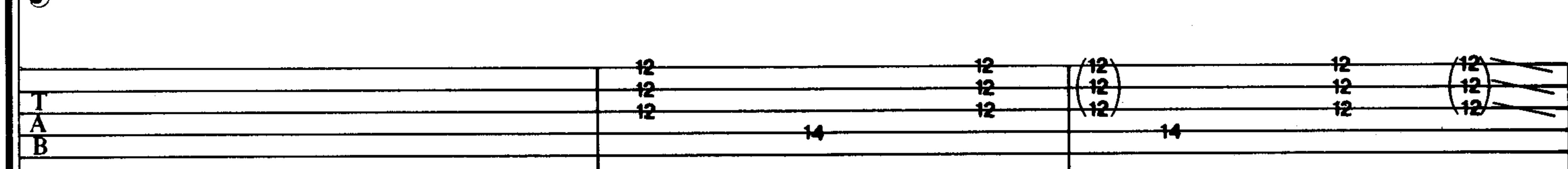
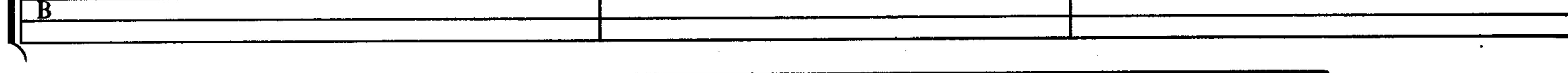
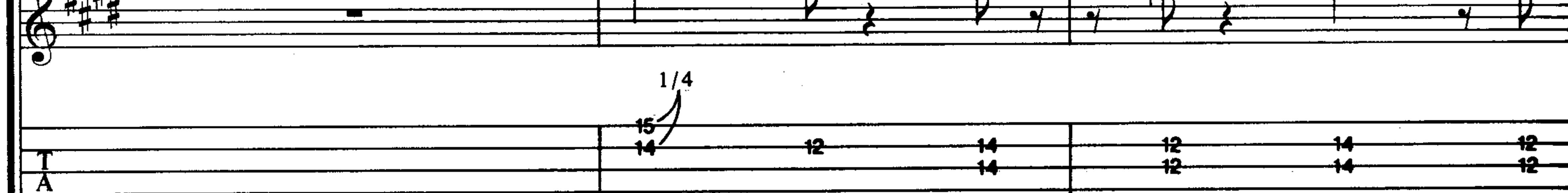
Em
Em(9)
all the room in the sky.
pick sl.
1/2
E7(♯9)
w/Rhy. Figs. 2 & 2A (1st 5 bars of each only)
C
N.C.
A5
Let me take you a - way
on the wings of my sup - er fly.
Yeah!
May - be we'll cel - e - brate
D
E5
T
A
B

N.C.
*Em7
— all the room in the sky!
(Spoken:) S -
Gtr. I
pick slides
Rhy. Fig. 3
P.M.
*Chord name reflects Gtr. 1's harmony.
Gtr. II
Rhy. Fig. 3A
1/2
sup - er - fly....
P.M.
1

Outro:
w/Rhy. Figs. 3 & 3A
w/Fill 1
Em7
Sup - er - fly...
Gtr. III
(end Rhy. Fig. 3)
trem. bar
(w/wah & echo)
(end Rhy. Fig. 3A)
trem. bar
trem. bar
trem. bar
Fill 1

Verse 2:
What can I do to get you in the mood,
Baby, I give up. Ah, huh,
I'm so misused and you're so confused.
It's such a drag. Yeah.
(to Pre-Chorus:)

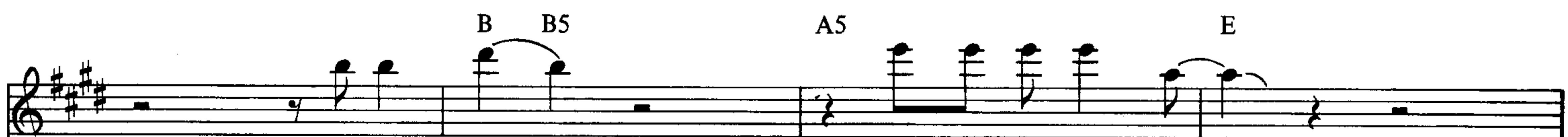
OLD MR. HEFFER

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE,
WANDA DAY and SHAUNNA HALL

w/Fill 2 (Gtr. 1, Verse 3)
I got a beer in my hand, and I'm
Gtr. I
P.M.
drag - gin' a stoag - ie. too.
The
1/4
Fill 2
Gtr. I
2
w/slide
grad. slide

w/Fill 1 (Gtr. I, Verse 2 & 3)
E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6
back of my brain is tick -ing like a clock.
Well, I
Gtr. II
mf
*P.M.
T
A
B
*Gradually lessen P.M., and crescendo.
To Coda
w/Fill 3 (Gtr. I, Verse 3)
Substitute w/Rhy. Fill 1 (Gtr. II, Verse 3)
E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6
sim - mer down gent-ly but boil on, what the f_ _ _.
A - get
f
Fill 1
Gtr. I
Fill 3
Gtr. I
Rhy. Fill 1
Gtr. II

Chorus:

B5 A5 E5 E6 E5 E6 E5

back, 'cause I'm feel - ing good to - night.

Gtr. I

Rhy. Fig. 1
Gtr. II

B B5 A5 E

A-get back, 'cause I'm feel - ing right.

(end Rhy. Fig. 1)

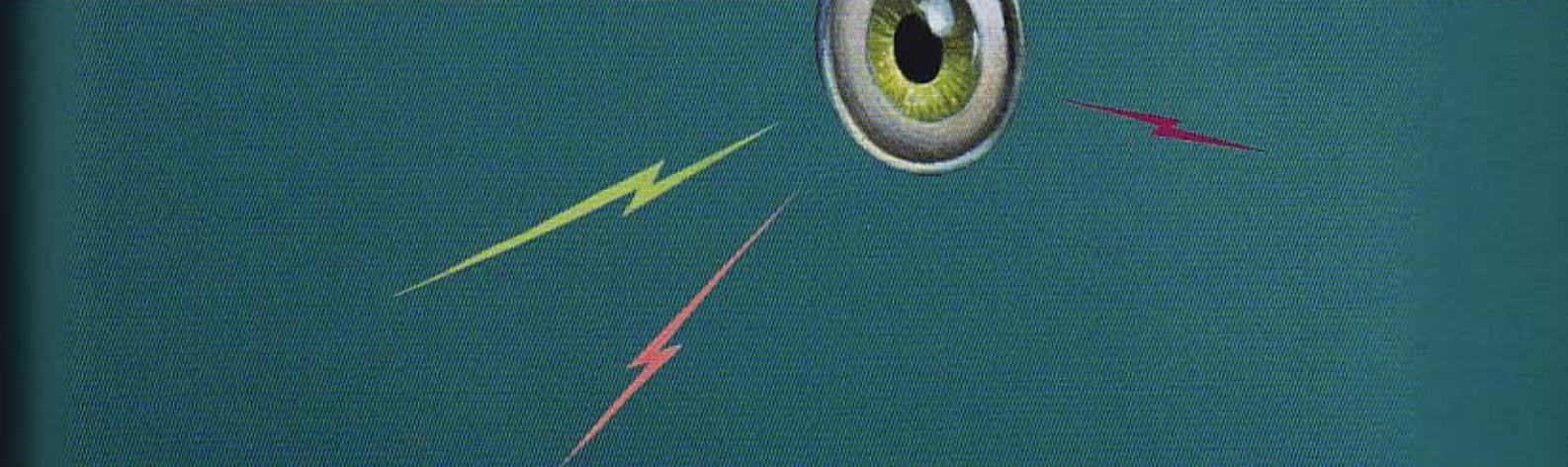
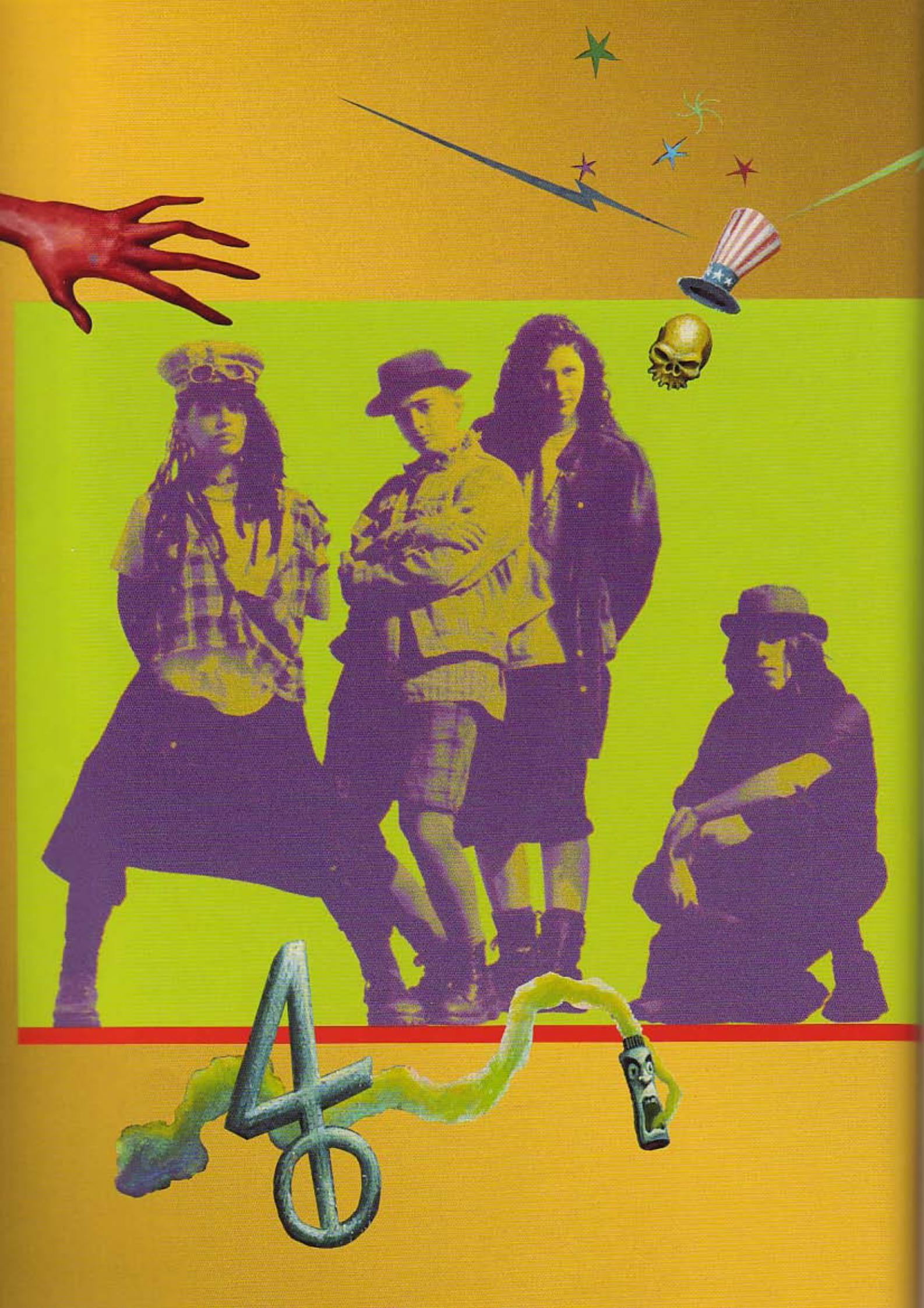
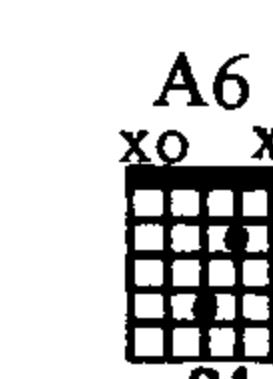
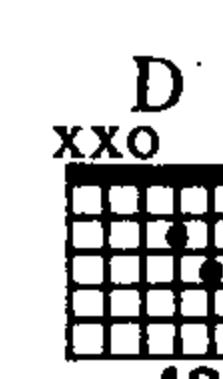
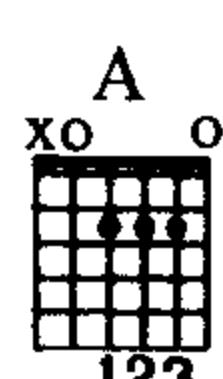
1.
2.
D.S. al Coda
Uh - huh!
Coda
Chorus:
A F♯ G G♯ A
Old Mis - ter Hef - fer, I'm real - ly pleased to meet
Gtrs. I & II
F♯ G G♯ A F♯ G G♯
you; I did - n't mean to scare your blue - eyed

A G# A A# B
child. But Bill - y would - n't talk to me,
G A A# B G# A A#
ah, and Sus - ie would - n't look at me, ah. It
B G# A A# B G# A A# B
made me so dog - gone cra - zy, I had to chase
them for a mile.
(Spoken:) All I wanted was change for a buck.

Guitar Solo:
N.C.(E7)
*Gtr. I
*Gtr. II tacet.
hold bend
Well, I'm

Chorus:
w/Rhy. Fig. 1 (Gtr. II w/improvisation, 3 times)
B5
A5
E5
E6
E5
E6
E5
back,
and I'm feel - ing good to - night.
Gtr. I
T
A
B

B5
A5
Well, I'm back,
and I'm feel - ing right.
T
A
B

E5
E6
E5
E6
E5
B5
Well, I'm back,
T
A
B

Verse 2:
Trouble is a word that starts with a capital T.
I refer myself to the word 'cause I'm so keen.
Little do they know that I'm struttin' such a style.
It makes the trouble in me all worth the while.
(To Chorus:)

Verse 3:
There goes Billy and Susie walkin' hand 'n hand.
I quickly caught up slurring yo, what's the plan.
They had fear in their eyes, and bellies that
And bellies that ran like dogs.
I barrelled down laughing, screaming Susie,
You forgot your clogs.
(To Chorus:)

MORPHINE & CHOCOLATE

Words and Music by
SHAUNNA HALL

(end Rhy. Fig. 2)
④ open w/Rhy. Fig. 2 (2 times)
⑥ 3fr. 5fr.
A A6 A5 A6 A5 D G5 G A
It real - ly hurts when it's real.
You might be care - ful.
You might be care - ful.
Gtr. III
④ open
It real - lys hurts when it's real!
You might be care - ful.
You might be care - ful.
It real - ly hurts when it's real.
You'll go down, down, down.

A
N.C.
Oo!
(steady gliss.)
It's a b-b-b-b-b-b-b-ba - by, yeah, hey!
*Gtrs. I, II & III
*Three gtrs. arr. for one
D
Dsus
D
Don't you miss the sun?
You know, feel-in' real-ly warm, hon-ey now ba - by.
Dsus
D
A
Well, don't you know, I'm feel-in' like some-one.
I'm fear-ing for my life a-gain. And I'm,
1/2

(Gtr. III out)
A
G5
I'm fear - ing for my heart.
Uh, mor-phine and choc -'late could
Gtrs. I & II
Outro:
w/Rhy. Fig. 1 (Gtr. I, Gtr. II out)
N.C. A7
nev- er a-sub-sti - tute my art!
(Bkgd. voc.) And that's real love ba - by.
And that's real love ba by.
Ain't that real love, ain't that real love, now.
Rhy. Fig. 3
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (3 times)
ba - by!
Ain't that real love, ain't that real love, now,
And that's real love, ba - by.

w/Kybd.

Ho, ho!

poco rit.

Gtr. I

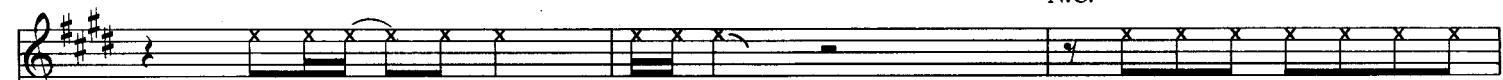
poco rit.

Gtr. II

poco rit.

Verse 2:
Morphine and chocolate can bring me up,
Can warm my heart for me whenever I want it.
And every once in a while when I, I stop and think, yeah,
Morphine and chocolate are my substitutes,
Are my substitutes.
(To Bridge:)

NO PLACE LIKE HOME

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE,
WANDA DAY and SHAUNNA HALL

N.C.
Where the hell was I any-ways?
And so I end up on the
street.
I'm walk-in', talk-in' to my own beat,
E7(♯9)
in a fog,
and in a haze,
Rhy. Fig. 1
Gtr. I
well, I was trip-pin' out for days.
(end Rhy. Fig. 1)

Chorus:
E
G
A
Can you help me find my way
Two gtrs. arr. for one
E
E7(#9)
home? One, two, three. Don't rock the boat now,
just let it slide. Groov-y peo - ple walk - in' back and forth, that's right.
Verse 2:
N.C.
And so I hop on to this bus. And des - tin - a - tion reads, "Please

w/Rhy. Fig. 1 (Gtr. I)
Em
save us." Well I know a - not a soul
to be found in this dark hole.
Chorus:
E
G
A
Can you help me find my way
*Two gtrs. arr. for one gtr.
E
home? Can you
G
A
E
help me find my way home?

Bridge:
Half time
A
Am7/C
D
G
G#
I'm so tired of look - in' for the door.
Gtr. I
P.M.
Please help me find my way.
Please help me find my way.
hold
I can't find the door.
Gtr. III
*D
D#
f w/wah wah
*Gtr. III play, Gtr. I voicings for D & D# chords.

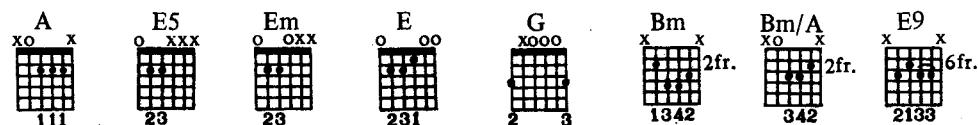
Guitar Solo:
Double time
Gtr. III
E
G
Rhy. Fig. 2
*Gtr. II
*Two gtrs. arr. for one
A
E
hold
(end Rhy. Fig. 2)
w/Rhy. Fig. 2 (Gtr. II 2 times)

A
E

G

A
E

Outro:
w/Rhy. Fig. 2 *(Gtr. II, untill end)*
A
Where am I now?_
Where am I now?_
I find my - self just out there

E
float - ing.
1/2
1/2
1/2
G
A
I find my - self just out there
1/2
1/2
E
G
float - ing.
A
E
Fade
I find my - self just out there float - ing.

TRAIN

Words and Music by
LINDA PERRY

Faster ♩ = 152
(Straight Feel)
w/Fill 1
Bm Bm/A Bm Bm/A Bm Bm/A
Gtr. II
(Acoustic)
mf
let ring
Rhy. Fig. 1
w/Fill 2
(Band enters)
Gtr. IV
(elec.)
w/Rhy. Fig. 1 (2 times)
(dist. tone w/reverb & slap* - back echo)
*Slap - back echo set to quarter-note tempo.
Fill 1
Gtr. III
(elec.)
Fdbk.
8va
pp
cresc.
mf
cresc.
Fill 2
Gtr. 3
f
Fdbk.
(8va)

E5
Em
E
(end Rhy. Fig. 2)
Bm
Bm/A
Bm
Bm/A
Bm
Bm/A
Bm
Bm/A
Bm
Bm/A
Bm
Bm/A
Ee,
hoo,
child!
in'
for
that
train.
Rhy. Fig. 2A
A
E5
Em
E
(end Rhy. Fig. 2A)
w/Rhy. Fig. 1 (2 times)
Bm
Bm/A
Bm
Bm/A
Bm
Bm/A
...For the train.
And you're search - in'...
1/2
Bm
Bm/A Bm
Bm/ABm
Bm/A
Bm
Bm/A Bm Bm/A Bm Bm/A
Bm
Bm/A Bm Bm/A Bm
Bm/A
Search - in' for the train.

Verses 2 & 3:
w/Rhy. Fig. 1 (4 times)
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A
2. What ya gon - na do, child, when your mom -
3. See additional lyrics.
let ring

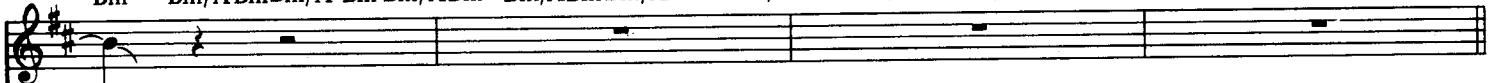
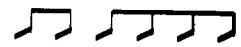
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A
my goes a - way? She won't take you,
Fdbk.
(8va)
pp
Fdbk.
cresc.

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A
2nd time
To Coda
Chorus:
w/Rhy. Fig. 2
A
an' she'll leave you a - stray. And you're search -
(Bkgd. voc.) Oo,
*Gtrs. III & IV
mf
1/2
trem. bar

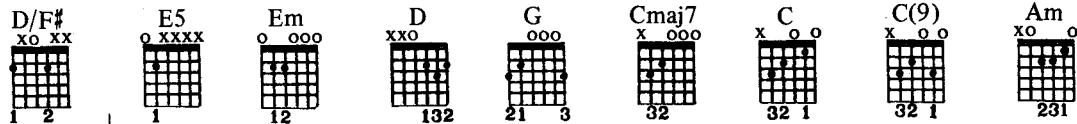
E5 Em E
w/Rhy. Fig. 1
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A
in' for the train.
oo.
1/2

w/Rhy. Fig. 2A
A
E Em E
w/Rhy. Fig. 1 (2 times)
Bm Bm/A Bm Bm/A Bm Bm/A
And you see it's a train.
Oo, oo.
1/2 1/2 1/2

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A
w/Rhy. Fig. 2A
A
And you see
Fdbk.
(8va)
Fdbk.
1/2

Rhy. Fig. 2B
G
Gtr. 2
E5 Em E5
Bm Bm/A Bm Bm/A Bm Bm/A
yourself searchin' for somebody else.
A
(end Rhy. Fig. 2B)
E
And you know hmm, it's a train.
w/Rhy. Fig. 1 (2 times)
D.S. al Coda
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Coda
Chorus:
w/Rhy. Fig. 2
A
E5
Em
E5
Bm
Bm/A
Bm
Bm/A
Bm
Bm/A
An' you'll be search - in' for that train!
Gtrs. III & IV
1/2
1/2
Bm
Bm/A
Bm
Bm/A
Bm
Bm/A
w/Rhy. Fig. 2A
A
E5
Em
E
And you see it's a train!
1/2
1/2
w/Rhy. Fig. 1 (1½ times)
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A
Bm

Interlude:
Rhy. Fig. 3
E(9)
Gtr. IV
Rhy. Fig. 4
Fdbk.
w/Rhy. Figs. 3 & 4 (both 7 times) Fdbk.
Gtr. III
Fdbk.
Fdbk.
(Slow vib.)
*Gtr 3 tabbed on left;
Gtr 4 tabbed on right.
w/Rhy. Fig. 1 (1½ times)
(Gtr. IV out)
w/Fill 4 (5 times)
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A
Bm
hold bend
Guitar Solo:
w/Rhy. Fig. 1 (4 times)
(w/wah & slap - back echo)
Fill 4
Gtr. III
w/wah
*wah: + = trebble
o = bass

rake
Rhy. Fig. 5A
A
Gtr. 2
Rhy. Fig. 5
(wah off)
*T - thumb
E(9)
(end Rhy. Fig. 5A) w/Rhy. Fig. 1
Bm
Bm/A
(end Rhy. Fig. 5) w/Rhy. Figs. 5 & 5A
8va
Gtr. IV
loco
w/Rhy. Fig. 1 (1½ times)

Bm
Bm/A
Bm
Bm/A
Bm
Bm/A
Bm
8va
Gtr. IV
1/4
Gtr. III
Out-chorus:
w/Rhy. Fig. 2
A
E5
Em
E
w/Rhy. Fig. 2B
G
And you see yourself searchin' for some-
Gtrs. III & IV
1/2
Bm
Bm/A
Bm
Bm/A
Bm
Bm/A
A
E
Free time
body else.
And you know, hoo, hoo... that for

Train - 12 - 12
PO991GTX

Verse 3:
What ya gonna do child
When you leave it all behind
Find another, blow it in your mind
(To Coda)

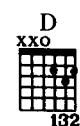
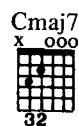
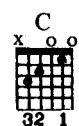
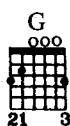
DRIFTING

Words and Music by
LINDA PERRY

Drifting - 3 - 1
PO991GTX

Chorus:
(Cont. rhy. simile)
G Am C G
Way out in - to the sun - shine. Ex -
Am7 C G
pec - ting to crash, but I'm tied to a string.
Am7 C G
Look at me, I'm a tan - gled pup - et, I
G Am C G
might be a mess, but I sure can sur - vive.
Bridge:
C Cmaj7 C
Come fol - low me, you won't ex - pect the il -
G
lu - sion you'll see, It's my 'mag - i na - tion.
D/F♯ ⑥open E C Cmaj7 C
Hand me your eyes,
I will put them in front of mine.
G
You'll see a lit - tle bet - ter. You'll
Interlude:
w/Rhy. Fig. 2 (Gtr. I)
18
D.S.𝄋 al Coda
w/Rhy. Fig. 1 (Gtr. I)
10
D/F♯
see a lit - tle bet - ter.

Verse 2:
Find myself awake, counting sad days,
1-2-3 that's too many for me.
Dropped another pill just to find me.
Reached for my hand,
But it was already there.
Then I start believing that I...

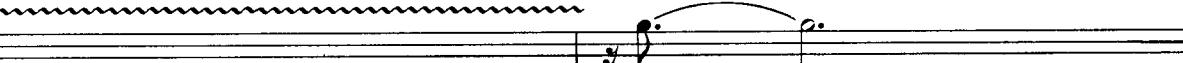
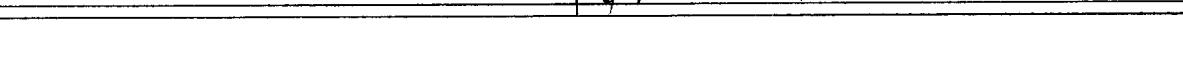
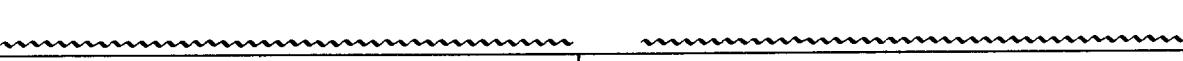
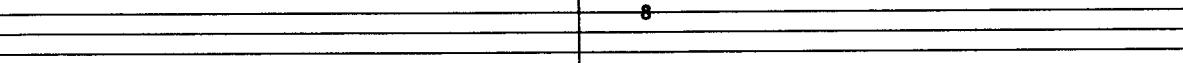
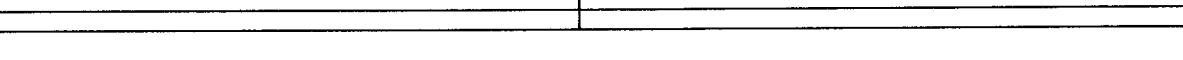
Chorus 2:
Fell out of a tiny raindrop.
That lost it's way when it decided to roam.
Chasing me was a hungry dweller,
But I had escaped it by pretending to die.
(To Bridge:)

Verse 3:
What a wonderful destination.
Where I am now,
I can no longer see.
Dropped another pill just to kill me.
Collapsed to my knees and fell
Fast into sleep.
There I was, and there I was,
(To Coda)

SPACEMAN

Words and Music by
LINDA PERRY and SHAUNNA HALL

Verse:
w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II) (both 4 times)
G5 C G5 C
1. Star - ry night brings me down 'til I re - al - ize the moon;
2. See additional lyrics
it seems so dis - tant, yet I felt it pass right through.
And I see what I see; a new world is o - ver me.
Riff A
Gtr. III
mf
So I'll reach up to the sky, and pre - tend that I'm a
(end Riff A)
1/2
Chorus:
G D Dsus2 D Dsus2 D Dsus2 D C
Gtr. II
space - man in an - oth - er place and time. I guess I'm look - ing fro a
hold

Cmaj7
brand new place.
1.
C
Is there a bet - ter life for me?
Gtr. I
w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II)
G
C
G
C
2.
Gtr. II
C
Is there a bet - ter life for me?
Bridge:
w/Rhy. Figs. 1 (Gtr. I) & 1A (Gtr. II) (both 3 times)
D(4)
C
And I re - mem - ber in my mind
Gtr. III

D(4)
C
they say I'm day dream - ing.
Is it all
10
(10)
7
8
D(4)
Gtr. IV (w/wah wah)
that it seems, or am I all the things I'm look - ing for? Yeah!
Fdbk.
(8va)
Fdbk.
10
8
Guitar Solo:
G
Gtr. II
Rhy. Fig. 3
C
G
C
Cmaj7
Gtr. III

G
C
Cmaj7
G
C
(end Rhy. Fig. 3)
Yeah.
w/Rhy. Figs. 2 (Gtr. I, 2 times), 3 (Gtr. II) & Riff A (Gtr. III)
G
C
G
C
Cmaj7
And I see what I see; a new world is o - ver
G
C
Cmaj7
G
C
me. And I'll reach out to the sky, and im - ag - ine I'm a

Chorus:
G
D
Dsus2 D Dsus D Dsus2 D C
Gtr. II
Space - man in a - noth - er place and time. I guess I'm look - ing for a
hold
Cmaj7
D
Dsus2 D Dsus D Dsus2 D C
brand new place. I re - mem - ber liv - ing in a
Cmaj7
C
dif 'frent life. Is there a bet - ter life for me?
Gtr. III

Verse 2:
Subtle wind blow me gone;
Let me rest upon your move.
I trust I'll end up sleeping
Cradled in my doom.
So I feel what I feel.
I can not grasp what is not real.
So I'll get myself real high,
And imagine I'm a...
(To Chorus:)

DEAR MR. PRESIDENT

Words and Music by
LINDA PERRY

w/Riff A (Gtr. I)
A
beau - ti - ful cit - y, but the world is burn-ing it down.__ Ah
Fdbk.
Fdbk.
(12)
(12)

Chorus:
w/Riff A (Gtr. I, 2 times)
B
Bsus
B
__ Yea, yea, yea, yea, yea, yea,_ yea. Yea, yea, yea,_ yea, yeah,_ you're such a
Gtr. II

w/Riff A (Gtr. I, 1st bar only)
A
B
beau - ti - ful cit - y, but the world is burn-ing it down.__
hold

Verse 2:
w/Riff A (Gtr. I, 4 times)
B
I go to my room to turn on the T. V. I sit my self down and I
A
start laugh-ing hard 'cause this man, he's ask-ing for mon-ey. He says,
hold
B
Bsus
B
"If you send me lots of cash I'll send you stuff to make you rich fast". It's such a
won-der-ful coun-try, but the man, he's burn-ing it down. Ah,
T
A
B

Chorus:
B
yea, yea, yea, yea, yea, yea,_ yea.
Yea, yea, yea,_ yea, yea,_ you're such a
T
A
B

A
won-der-ful coun-try, but the man he's burn-ing it down._ Ah,
hold

B
yea, yea, yea, yea, yea, yea,_ yea.
Yea, yea, yea,_ yea, yea_ and it's
T
A
B

G A B

gon-na have to give it up for this rich so-ci-e-ty. Oh!

hold bend

G A B

Oh, dear Mis-ter Pres-i-dent won't you lend me a fu-ture.

hold bend

G
A(9)
Free time
w/Fill 1 (Gtr. I)
'Cause you'll just get it back
from the lit - tle blind wom-an with the
kid on the cor - ner,
and the peo-ple all o - ver do - in' crack.
Fill 1
Gtr. I
hold
hold

Tempo primo
Chorus:
B
Yea, yea, yea, yea, yea.
Yea, yea, yea, yea, you're such a
Rhy. Fig. 1
Gtr. II

A
won-der-ful coun-try, but the man he's burn-in' it down.
Sing-in',
(end Rhy. Fig. 1)
hold

B
yea, yea, yea, yea, yea,
Yea, yea, yea, yea, and he's

A
burn-in' it down
and it's called the U. S. of A.
Ooh!
hold
w/Rhy. Fill 2 (Gtr. II)
B
Mmm.
Gtr. I
hold
Verse 3:
3. I'm walk-in' out-side on a sun-ny day,
with no-one a-round,
and I
hold
Rhy. Fill 2
B
Gtr. II

A(9)
won - der what's wrong.
Then I hear this loud pierc-ing si - ren.
hold

B
Bm
rit.
Oh my God, the bomb was just dropped,
and ev - ery - bo - dy climbed right on top scream-ing "What a
hold

a tempo
A
Asus A Asus A
won-der - ful coun - try,
but the man, he's burn-ing it down, he's burn-ing it down.
Gtr. II

Chorus:
w/Rhy. Fig. 1 (Gtr. II, 2 times)
B(type 2)
Gtr. I
Rhy.
Fig. 2
Bsus(type 2)
B(type 2)
A(type 2)
B(type 2)
— Yea, yea, yea, — yea, yea, — yea. Yea, yea, yea, — yea, yea, — you're such a
A(type 2)
(end Rhy. Fig. 2)
won-der-ful coun-rty, but the man, he's burn-in it down, — he's burn-in' it down. —
w/Rhy. Fig. 2 (Gtr. I)
B(type 2)
(type 2) Bsus
B(type 2)
A(type 2)
B(type 2)
— Yea, yea, yea, — yea, yea, — yea. Yea, yea, yea, — yea, yea, — and he's
A(type 2)
burn - in' down, — and it's called the U. S. of A. —
A(type 2)
B(type 2)
Bsus(type 2)
B(type 2)
A(type 2)
B(type 2)
Gtr. I
Yea, yea, yea, — yea, yea, — yea. Yea, yea, yea, — yea, yea. —
Gtr. II
A(type 2)

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

WHOLE STEP: Play the note and bend string one whole step.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

TWO STEPS: Play the note and bend string two whole steps.

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

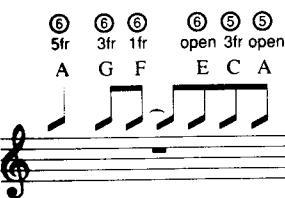
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

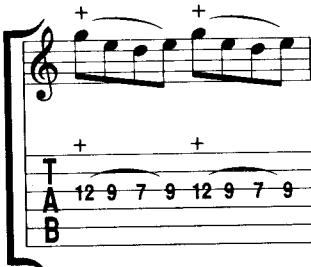
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

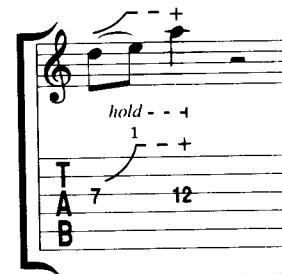
**By Kenn Chipkin and Aaron Stang

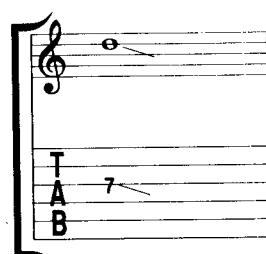
RHYTHM SLASHES

STRUM INDICATIONS: Strum with indicated rhythm. The chord voicings are found on the first page of the transcription underneath the song title.

INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS

HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

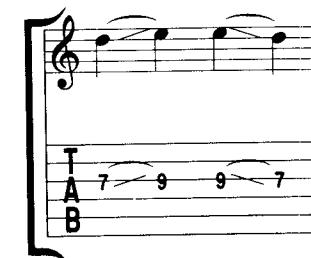
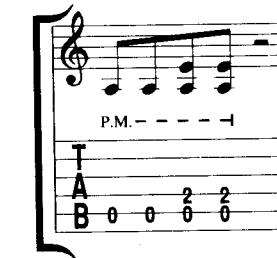
LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.

PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.

TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.

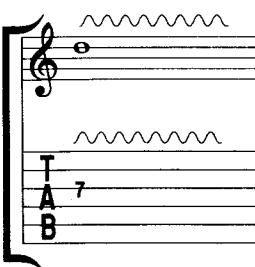
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).

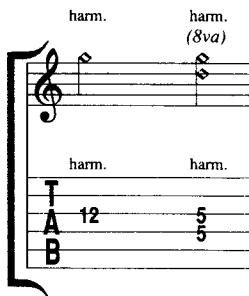
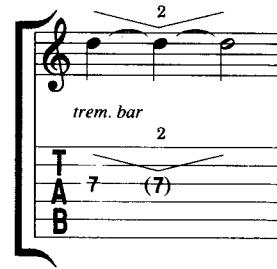
LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.

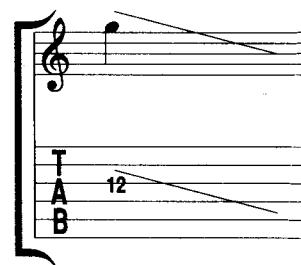
SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.

PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).

MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

TREMOLO PICKING: The note or notes are picked as fast as possible.

TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

ACCENT: Notes or chords are to be played with added emphasis.

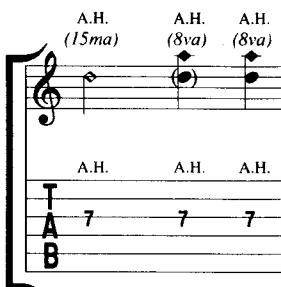
STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (V) of the pick.

VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS

NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

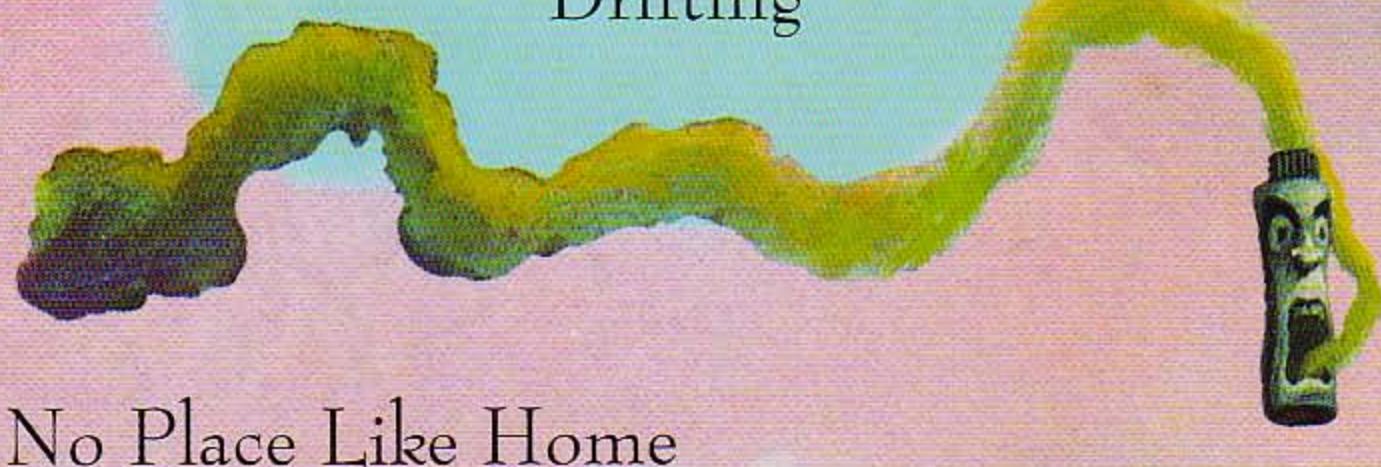
ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR

SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

4 Non Blondes

Train • Superfly • What's Up

Pleasantly Blue • Morphine & Chocolate • Spaceman

Old Mr. Heffer • Calling All The People

Dear Mr. President • Drifting

No Place Like Home

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